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with pools of water over which animals are moving, £158. "A View of Tyrol;" a number of figures round a May-pole, £28.

Sale of the Prince of Conti in 1777. "Entrance to a Wood," with pools of water across which animals are making their way. This picture, from the cabinet of the Duke de Choiseul, sold for £64. Two landscapes painted on copper; one a view of Italy, by Paul Brill, another with chariots and cavaliers, by Breughel; together, £36. A view of the "Temple of the Sibyl," and an accompanying one (landscape with buildings, by Stalben) from the Julienne sale; together, £17 10s. But the authenticity of the Breughel is disputed. The same sale:—"A Concert of Cats," painted on copper, two inches high, £16. Four drawings by this master were sold, one with another, for £6.

Denon sale, 1826. "An Habitation," which appears to be the entrance to a monastery, near a bridge, £21.

Vignerot sale, 1828, "End of a Battle," £12-10s.

Cardinal Fesch's celebrated sale, 1845. "A Fair;" "Road through a Wood;" and "A Road," in which is introduced a horseman, a gamekeeper, and his dogs. Together, about £18.

The sale of Marshal Soult, 1852. The "Virgin and Child," the figures by Rotenhamer; £25 10s. "Venus and Adonis," £14 4s.

In England Breughels are not very commonly found, though one or two have appeared recently at sales; but of their authenticity we are not able to speak.

The little picture (p. 249) shows the varied talent of Breughel to great advantage. The scene is very extensive, considering the size; the trees, houses, men, boat, animals, all exhibit that finish and minuteness for which he was so celebrated. The figures of the men in the boat are in the original executed with great fidelity.

"The Country Carriage" (p. 253) is a picture which has been highly esteemed by amateurs. The trees are some of the best which Breughel has selected to paint, and the sky is painted with a richness of colouring which, though slightly crude, is vivid and effective. The animals and figures were introduced afterwards.

"A Scene in the Neighbourhood of Bruges" (p. 256) was admirably adapted to show the power of this artist in introducing a large number of figures without confusion. The scene on the road is very natural. The group in the right-hand corner beside the pond is excellent; while the pond itself, with its ducks and geese and little bridge, is very effective. The whole forms a charming picture.

BRUEGHEL 1621 Br. uwen:

JAMES STELLA.

THE name of Stella, which belonged to three generations of artists, is constantly met with in connexion with the history of painting in the time of Louis XIII. and Louis XIV. The contemporary and comrade of James Callot, an intimate friend of Poussin, protected by Cardinal Richelieu, painter of the king, we find James Stella in all the great capitals of art, at Florence, at Rome, in Paris, everywhere where painting is held in honour and esteem. He was himself the head of a family of painters and engravers, and thanks to the talents of his three nieces, Antoinette, Françoise, and Claudine Bousonnet Stella—of Claudine especially—he has come down to posterity.

His ancestors were Flemish, says Felibien, who appears very well informed relative to this painter. His father having halted at Lyons, on his way from Rome, married the daughter of a notary of La Bresse, by whom he had two sons, François and James. The latter, born in 1596, was only nine years old when his father died. He already, however, showed signs of an inclination for painting. At the age of twenty he started for Rome, but passing through Florence, he found that city animated by preparations for the fête which the grand-duke Cosmo de' Medici was about to give in commemoration of the marriage of his son Ferdinand II. Santa Gallina, Julio Parigi, and James Callot were there, occupied in sketching the Florentine festivities, and in engraving emblematical subjects. Stella sought an opportunity of being introduced to the grand-duke, who, apparently delighted at the presence of another artistic talent, offered Stella a lodging and a pension, the same as that enjoyed by Callot. It was what was called in those days, in artistic slang, "*La parte*." The Lyonnese artist accordingly set to work, and amongst other subjects, he painted the fête which the Knights of St. John celebrated on the day of St. John the Baptist. If we are to judge of its merits from the beautiful engraving he made of it at a later period, and which he dedicated in 1621 to Ferdinand II., this drawing was not inferior to those of Parigi and Callot. The perspective is admirably executed. The vast equestrian processions which move through it, the banners, the costumes, the edifices of Florence which make a framework for the fête, are engraved, it is true, with less precision and neatness, and without the correctness of the interludes and carousels of Callot, but the execution is more rich, more free, and we everywhere distinguish in it the hand of a painter. This beautiful engraving reminds us of those admirable productions of Jean Miel, the "Siege of Maëstrich" and the "Taking of Bonn." We may, in fact, here remark, that in this case we find a warmth and finish in the engraver's point which the artist did not possess when he wielded the brush.

For this painter to have been eminently successful, he wanted

not judgment or elevation of thought; these he possessed to an eminent degree; neither was he wanting in taste. All he required was a fitting temperament. Weak and sickly, he could not express all he felt. He was deficient in physical energy. If he did not succeed in representing beauty in all its perfection, it was not because he did not see it, but because his strength failed him by the way. The proof of his high natural taste and appreciation of character is, that at Rome, where he went in 1623—not after four years' residence at Florence, as Felibien says, but after seven years—the painter whom he selected above all as adviser, as model, and then for friend, was Poussin, who had arrived there during the spring of the preceding year. The Roman school, nevertheless, was then yielding to varied influences; on one side the followers of Caravaggio, of Guerchino, Valentin, Ribera; on the other the posterity of the Carracci, represented by Domenichino and Guido; on the other hand, again, Jusepin, Pietro di Cortona, and Lanfranc. Despite all this, James Stella, instead of being seduced by any mannerists, went at once to Poussin, as to the master of all others, who possessed the true tradition, the real principles of art. Besides, in thus following the example of Poussin, who thought of consulting art and nature rather than of studying Raffaele, Stella ascended to original sources; but not having the genius necessary to find a new interpretation for himself, he created for himself a sober and delicate manner, which was well suited to his temperature, and which was in accordance with the style of the masters he had both studied and understood.

The love of art in Stella was a devouring fire, which served him in the place of health. Judged from this point of view, the variety and abundance of his works must affect us with surprise. The long winter evenings were employed by him sometimes in drawing "The Life of the Virgin Mary" in twenty-two pieces; sometimes "Children's Games," which were afterwards engraved in a series of fifty productions. The finest works of jewellery, architectural ornaments in the very best taste, the most beautiful vases, everything, in fact, which Rome possessed remarkable, either in public monuments or in the cabinets of amateurs—for he was himself a great amateur of objects of art, a *curieux*, as they used to say—Stella drew with care and delicacy, without, however, attaching to any of those objects that character of power which Poussin had invested them with. The celebrated congregation of Jesus were the first to use the pencil of Stella. Everywhere on the face of the globe was seen the canonisation of St. Ignatius, that of St. Philippe de Neri, the miracles of St. Francis-Xavier in Japan; and of a whole series of black-robed saints, who were consecrated and immortalised by painting. It moreover seemed that Stella, from the peculiar character of his talent, was better suited than any other

artist to represent the easy devotion of the Jesuits, in the same way that the severe Philippe de Champagne was the natural painter of the Jansenists of Port Royal. When the Jesuits addressed themselves to Poussin for similar subjects, that great man gave to his pictures the masculine character of his genius. He was reproached for this, and his reply is historical, but scarcely fit for the English language: "*Dois-je m'imaginer le Christ avec un visage de torticolis ou de père Douillet?*" The divine conceptions of Stella were deserving in some degree of the censure of Poussin. In the work in which he represents St. Ignatius plunged in ecstasy, or rocked by seraphic visions, or visited by celestial rays, and opening to them his heart and his cassock, we find him yielding to that feeling of religious sensuality which gives a body to the most subtle ideas, and to which some of the ablest writers have alluded when they have been speaking of the Jesuits. There is to be seen in the gallery of the Louvre a small painting by Stella, painted on marble, "Jesus receiving his Mother in Heaven," which has every impress of this effeminate piety. The tones are all tender, the execution soft and insipid. Such a picture was well suited to please the ladies of the Sacré Cœur, but can have no interest whatever for any one who looks at art from a serious and elevated point of view. There are some singular characteristics in this picture which are worthy of being noticed: they consist in the fact that certain veins of marble, combining with the figures of the angels, have been successfully used to imitate clouds of gold and the curtains of the gates of Paradise; so that the hand of nature has come, as it were, to the assistance of the hand of the painter. This is the simple and natural explanation of the passage of Felibien, where he says: "Stella executed several works upon marble, in which he imitated golden curtains by means of a secret he had invented."

The Lyonnese painter was also employed to compose for a collection of engravings—"The Miracles of St. Philippe de Neri," of which collection Mariette speaks at great length in his manuscript notes, and to draw the little figures which were to ornament the breviary of Pope Urban VIII. It must be allowed that such occupations were a special piece of good fortune for Stella, for he was precisely in possession of those qualities which engraving brings out, and the defects which it conceals. Composition was his forte. Nobility of thought, happy disposition of figures, suitability of attitudes and gesture—all these characteristics were animated with life, and even became dazzlingly bright under the burin of the engraver. But his carnations were too ruddy, his model was learnt by heart, his pale drapery here and there interrupted by rude and discordant tones. All this disappeared on the copper; so that the translation gave a better idea of the original than the original itself. In this way, the drawings which Stella executed during his residence in Rome, and which were engraved on wood, and in broad strokes too, by Paul Maupain d'Abbeville, have certainly gained by being reproduced by this coarse process; for the very coarseness of the execution has made up for whatever softness there was in the work of the inventor.

The renown of Stella having penetrated to Spain with some of his pictures, the most Catholic king wished to attract the painter to Madrid. He proposed to him to come, and Stella was about to start for Spain, when suddenly he was arrested and cast into prison with François Stella, his brother, and his servants, on a charge of having behaved with impropriety in a distinguished family, according to Felibien. This biographer then relates this anecdote: Stella, beloved by all because of his gentleness of character, had been elected chief of the quarter of Campo-Marzo, where he lived for a long time. As chief, Stella was obliged to see to the shutting of the gates at the proper hour, and to keep the keys in his own custody. One day, when the Gate del Popolo had been closed by his orders, some private individuals insisted upon its being opened at an improper hour. Stella having refused this favour to them, they resolved to avenge themselves. They gained over some false witnesses, who denounced the painter, and caused him to be sent to prison. Despite their falsehoods, the truth soon came to be known. Stella came out of the affair with honour, which was fortunate, as in Rome it was not easy to escape the fangs of the police. The character of the evidence against him may be judged from the fact, that his accusers, found guilty of perjury, were

publicly whipped in Rome. "During the short time that he was in prison," says Felibien, "he executed, to amuse himself, with a coal, on the wall of his room, a representation of the Virgin with the Infant Jesus in her arms, which was considered so fine that Cardinal Francisco Barberini came to see it. It is not long ago since it still existed, with a lump hung in front of it. Prisoners came to pray beside it."

Stella, we have already said, was a great amateur of objects of art. He yielded to this feeling, not only as a buyer, but as a painter. We have it recorded, that he executed a "Judgment of Paris," with five figures, which he contrived should be held in the dimensions of a ring-stone, and which was of marvellous beauty from the delicacy of the pencilling. When he came back to France in 1636, six months after his adventure—in the suite of the Mareschal de Crequi, the French ambassador, he brought back a very fine collection of pictures, amongst which were "the marvellous painting"—these are the words of Mariette—which his friend Poussin had given him, and which his niece Claudine was to engrave in so admirable and finished a manner; a "Bath of Diana," by Annibale Carracci; and a "Venus," by the same master, which afterwards passed into the cabinet of President Tambonneau, and moreover, a great many drawings executed by himself in Italy, and which were to give employment to the talent and genius of so many engravers. It was as a curious amateur, quite as much as a painter, that he travelled through the various towns of Italy, especially Venice, which the Mareschal de Crequi desired to visit. He stopped some time at Milan, where he introduced himself to Cardinal Albornos, whom he had formerly known, and who was governor of the town. This prelate offered him the direction of the Academy of Painting, founded by St. Charles. The artist, however, declined, for he wished to see France once more, and he had not given up the idea of performing his promised visit to Spain. "He came to Paris, where he had no intention of remaining," says Felibien; "nevertheless, the archbishop, John Francis de Gondy, having given him employment, Cardinal de Richelieu heard him spoken of and learnt that he was going to Spain. He accordingly sent for him, and having given him to understand that it was more glorious to serve his own king than to work for strangers, ordered him to remain in Paris, and then presented him to the king, who received him as one of his painters, and gave him a pension of a thousand livres, with a lodging in the galleries of the Louvre."

Then it was that Stella sent to Lyons for his nephew, Antoine Bousonnet, and his three nieces, Antoinette, Françoise, and Claudine, taught them drawing, and having perfected them in that art, induced them to apply themselves to engraving, in which branch one of them, Claudine, became justly celebrated. Then were published the innumerable drawings which James Stella had brought from Rome. Françoise Bousonnet, who confined herself to burin engraving, published, in a series of fifty plates, a precious collection of vases, scent-bottles, salt-cellars, lamps, and chandeliers; and in another collection of sixty-seven plates, ornaments suitable for sculpture on different parts of architecture, guilloches, twine, roses, and flowers, imitated from the antique. Antoinette, less laborious, only executed a few etchings. Claudine, who had taught her two sisters the art of engraving, divided her celebrity with her uncle. Rendered by this learned woman, the works of James Stella rose almost at times to the height of Poussin. This is so true, that the collection of pieces on the "Passion," which Claudine Bousonnet engraved, and which death prevented her from finishing, were attributed to the painter of Andelys. In truth, one could almost detect in them his heads, and the strong effect and powerful energy of that artist. These compositions are in reality the finest productions of Stella. Without being characterised by any very great originality, they are drawn from such admirable sources, that it is quite a pleasure to look at them. One breathes the perfume of lofty thoughts, and the antique is appreciated, as it was appreciated by Polydore de Caravagi. The most vulgar actions are elevated, as with Poussin, by a kind of rude elegance. We note especially, that the coarseness of the soldiers who insult the Saviour, far from being common, is only an energy which is in strict keeping with the sublimity of the general subject.

But grace, elegance, gentleness, are the distinctive characteristics

of James Stella. His pastorals are of singular beauty. They are said to be *naïve*. They are so, in fact, from the choice of subjects, and the feeling of the artist as far as the familiar picture of an historical painter can be so. *Naïveté* is, to use an English expression, simplicity; at all events, that simplicity which pleases is rarely to be met with in those men who, instead of elevating their minds by their study of nature, have been carefully brought up

pan, and this little bit of pedantry somewhat spoils the pleasure of pictures, which would be more agreeable if they were more simple. Reminiscences of historic scenes are to be detected in the attitude of his personages, in their gestures, and their very drapery. The reaper of Stella holds his scythe with all the pride of a hero of Julio Romano; his gleaner, in "The Return from Work," (p. 260) walks with the majestic elegance of a moving caryatid;



A SCENE IN THE NEIGHBOURHOOD OF BRUGES.—FROM A PAINTING BY BREUCHEL.

amid academic conventionalities, using the words even in their best sense. James Stella, when he descended to the cheerful representation of village scenes, never forgot altogether his Roman style; he always betrayed the elevated character of his education. Beneath the jacket of the Sabine peasant, you see the anatomy of an antique statue. Despite their jollity and fun and humour, his country costumes reveal the deltoids, the pectorals, the femur, and the knee-

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pretty landscape which surrounds it. Moreover, the figures of Stella affect short curt forms, which perfectly suit the pastoral style, and which seem consecrated by the tradition of the

hundred years later, one of our greatest painters, Leopold Robert, has sung these village songs in a graver tone still, and has painted hay-makers of the Sabine finer than the gods of Olympus."



JAMES STELLA.

schools. We find sometimes the masculine ease of the bronzed rustics of the Bassan, now the step or action of the villagers of

When Stella turned back to devotional subjects, it was in the graceful style that he distinguished himself. To the cold learning of his compositions, grace served as a kind of seasoning. The picture which he painted for the church of the novitiate of the Jesuits, in the Faubourg St. Germain, "Jesus brought back from the Temple," a picture which figured in the famous sale of Cardinal Fesch; "The Virgin with the Sheep," which Stella painted with so much sweetness, and which Rousselet engraved so admirably; "The Return from Egypt," of which Goyrand executed at Rome an admirable plate, are so many remarkable works; the two last, above all, remarkable for that poetry of sentiment which, in the action of figures, is called grace. "The Holy Family brought back from Egypt," *Ec Egypto vocavi filium meum*, has been a hundred and a hundred times over the subject of mysterious pictures and poetical night effects. In this particular picture, three little angels escort the sacred procession by the light of day, amidst a most delicious rural landscape most admirably disposed. One of the cherubim has taken care of the ass, and draws it gently by the bridle to lead it over a wooden bridge; the others, preceding the march of the youthful Saviour, strew flowers in his path, while the child raises its smiling face towards its mother, who looks sadly at her son. Children, so difficult to seize in the adorable and charming awkwardness of their movements, Stella would always draw marvellously well, without making them as robust as those of Poussin, still less with the Herculean forms of those of Michael Angelo, and without giving them any of those delicate carnations, those dimpled and incisive tones which François Flamand has modelled with a chisel so true and charming. Keeping always a safe medium position between the great masters, Stella has executed an agreeable collection of children's games, which one of his nieces engraved; and we may say that, if he has not succeeded in being quite true, he is at all events



Annibale Carracci. One degree more, and these peasant subjects would rise from Flemish simplicity to the grandeur of the heroic style. A modern French critic says: "It will be seen that two

excellent, and much nearer the truth than most ordinary artists.

Cardinal Richelieu, the superintendent of buildings, De Noyers, M. de Chambray, made illustrious by the friendship of Poussin, the Carmelites of the Faubourg St. Jacques, the officers of the church of St. Germain le Vieux, the cordeliers of Provins, the nuns of St. Elizabeth-de-Bellecour at Lyons, occupied at different times the talent and pencil of Stella. As painter to the king, he was the first who painted the portrait of Louis XIV. then dauphin. The beautiful books printed in the Louvre—for instance, the prayer-book composed by Tristan l'Hermite and dedicated to the queen—Stella adorned with frontispieces, always admirably arranged; and he was unceasing in his supply of designs for the rising engravers of the day—the Rousselets, the Melans, and the Daret. In recompence for his labour, and to mark the general appreciation of his merits, he was named Knight of the order of St. Michel. He kept his pencil or brush in hand until the latest moment of his life, which, to judge from his works, we should suppose had been very long. He lived, however, only sixty-one years, dying not in 1647, as is often said, but on the 29th of April, 1657. He was buried at St. Germain l'Auxerrois, before the chapel of St. Michel.

His was a splendid genius, says M. de Piles, fit to render all kinds of subjects, but leaning towards the pleasant rather than the grave and terrible; noble in his thoughts, moderate in his expressions, easy and natural in his attitudes, a little cold, but always agreeable. His colouring was sometimes as crude as that of François Perier—now as pale as that of Lesueur. His localities of tone were little marked; and his carnations, for which he rarely consulted nature, were inflamed with vermilion. To take him all in all, Stella is a very distinguished painter, who would not shine in the first rank, but who holds a very high position in the second. Engraved by Mellan, by Goyrand, by François Poilly—upheld, moreover, by the name of his brother, his nephew, his three nieces—the name of James Stella cannot perish. As many amateurs collect the works of all the Stellas in one portfolio, so it is right to speak of the illustrious family as one artist. All would otherwise be out of place.

James Stella himself engraved some pieces which M. Robert Dumesnil has described in the "*Peintre-graveur Français*."

1. "The Saviour taken down from the Cross." The Saviour is on the ground, supported by Nicodemus, kneeling on the left, where stands St. John crying. At his feet is the Virgin Mary, with two holy women and Mary Magdalene. On the terrace, to the left, is written *Jacobus * inv.*

2. "The Madonna." Half-length, with the child on her lap. Two angels hold up a veil behind, and two cherubim raise a curtain. At the bottom is an armorial scroll, with *Ritratto della Madonna di grazie di foca*, with a long address.

3. "St. George." He is on horseback overthrowing the dragon. The Virgin is seen to the right. On a stone is written, *Jacq. Stella fecit Romma, 1623.*

4. "A Fancy Subject." Naked children are playing round an inn, and one is receiving in his cap the offering of a spectator. In the left corner is written: *Jacque Stella fecit.*

5. "Presenting Tribute to the Grand Duke of Tuscany." This is "The Festival of St. John the Baptist" we spoke of above. The artist is himself to the left, sitting on a roof, drawing beside a man who holds a parasol over his head. On a scroll is written: *Servissimo Ferdinando II. mag. Etrurie duci Jacobus Stella, etc. **

Two proofs of this are known. The second bears on it: *A Paris, chez Nicolas Langlois, rue St. Jacques, à la Victoire.*

Many engravers, and these some of the cleverest, have reproduced the paintings and drawings of Stella. We may as well mention some of the most curious.

A collection of pieces engraved on wood by Paul Maupain. They are about one hundred in number. The first forty-five are on blue paper, and touched up in white; the others are only washed in bistre to show the half-tints.

A collection of several drawings of vases, scent-bottles, salt-cellars, lamps, etc., in fifty plates, engraved by François Stella.

Another collection of several architectural ornaments, *recueillis et dessinés après l'antique par M. Stella*, in sixty-seven plates, engraved *au burin* by Claudine Stella.

Four subjects from the life of St. Philippe de Neri, in forty-five plates, engraved by *Luc-Chamberlan*.

The twelve pieces of "The Passion," engraved by Claudine Stella after her uncle. These twelve pieces and others were to compose a collection, which the death of Mademoiselle Stella interrupted; and of the twelve subjects engraved by her there are several unfinished. The first edition of these plates bears the name of Stella, but the dealer substituted that of Poussin, thinking to sell them better. This collection of "The Passion," consequently, always passed for Poussin's, so much the more that the first proofs are exceedingly rare. "The plates," says Mariette, "perhaps scarcely ever drew two proofs, and I never saw them but this time in this work, which was that which Mademoiselle Stella made for it."

"The Pastorals," a collection of seventeen pieces in quarto, very well engraved by Claudine Stella after her uncle. It is one of the most charming things by the painter and the engraver both, as well as the "St. Louis giving Alms," a full-length piece touched up with much sentiment, dated from 1654, and dedicated to Charles Delorme, physician in ordinary to the king.

"Children's Games," in fifty pieces, by the same.

"The Marriage of St. Catherine," by the same.

Gerard Edelinck has engraved, after Stella, a Virgin with a Child, of which the first proofs are before the letter.

There is also "The Holy Family, with Sheep," engraved by Rousselet; "The Return from Egypt," engraved at Rome by Goyrand, with this inscription: *Ex Egypto vocavi filium meum.*

The Museum of the Louvre contains few pictures by Stella: a little one on marble, of which we have spoken; another representing Minerva and the Muses; and two pictures in the form of friezes, representing the education of Achilles.

The Museum of Lyons, the native town of Stella, only possesses one picture by this painter, "The Adoration of the Angels," which had belonged to the cordeliers of Lyons, who had given to the family of Stella the free right of sepulture at the foot of the great altar. The picture is signed *Stella faciebant*.

As for the drawings of Stella, they are generally very finished. There are five of them in the Louvre.

Pictures by this master have not reached high prices in sales. At the sale of Randon de Boisset, in 1777, a "Holy Family"—the Virgin is upright near a tree, and Joseph, leaning against a column, holds a book open—fetched £37. At the sale of the Prince de Conti, in 1777, a "Holy Family, with Angels," was sold for £65. The usual price is £26.

"The Dance" (p. 261), is a very good specimen of his style: The figures are good, and the landscape finished and pleasing.

"Peter Denying Christ" (p. 264) is very fine. The woman who recognises him, the hesitating face of the apostle, the curious looks of the soldiers, the lights and shadows, the rich glare of the fire, are rendered with admirable fidelity. It is a fine picture well painted.

"The Return from Work" (p. 260), already alluded to, is a very pleasing picture. The style of the figures, though somewhat different from the peasant as given by more faithful students of life, is still not sufficiently exaggerated to be faulty. The two who are dancing, and the dog looking back, form a pleasing group.

Stella
faciebant
1635.

§ ★ ★ F. ROMÆ
I. ★ FECIT.
1625.